

Innovative Methods

Crash: Using a Popular Film as an Experiential Learning Activity in a Multicultural Counseling Course

José A. Villalba & Rachelle E. Redmond

Crash (P. Haggis, 2004) depicts the intersection of race, ethnicity, religion, and social class in a culturally and politically charged environment. The result is a film that places the viewer in situations that are void of simple right and wrong solutions. The authors describe an experiential learning activity that is based on using *Crash* to stimulate student awareness and reflection as a part of their affective development. Reactions from students to the use of *Crash* as a teaching tool are shared. Implications for counselor educators and supervisors electing to use this film to address multicultural counseling competence are presented.

Promoting the relationship between multicultural counseling competence and standards of professional practice to counseling students is a critical component of counselor education. The importance of multicultural counseling competence is further substantiated by curriculum recommendations from the Council for Accreditation of Counseling and Related Educational Programs (CACREP, 2001) and the counseling literature (e.g., Stadler, Suh, Cobia, Middleton, & Carney, 2006). In an effort to facilitate student understanding of multicultural counseling competence—personal awareness, knowledge of diverse others, and integrating diversity and personal awareness into clinical counseling skills (Arredondo, 1999)—counselor educators who teach courses in multicultural counseling use a variety of traditional teaching strategies (e.g., professional and popular readings, examinations, research papers) and nontraditional teaching strategies (e.g., reflective activities, cultural immersion projects, group activities and discussions, and mixed media such as music or movies; see also Hill, 2003; Pinterits & Atkinson, 1998; Tyler & Guth, 1999). These nontraditional or informal teaching strategies, which focus more on affective development than cognitive development, tend to be categorized as experiential learning activities (Epstein, 1994).

According to Kolb (1984), *experiential learning* is a method of acquiring knowledge whereby the individual learns through lived experiences, experimentation, simulations, role plays, or viewing videos and film. For Kolb, experiential learning is a natural match to lectures, readings, and examinations. In addition, Kolb stressed the importance of

José A. Villalba and Rachelle E. Redmond, Department of Counseling and Educational Development, The University of North Carolina at Greensboro. Correspondence concerning this article should be addressed to José A. Villalba, Department of Counseling and Educational Development, PO Box 26170, Greensboro, NC 27402 (e-mail: javillal@uncg.edu).

reflecting on feelings, values, and thoughts related to the experiential activity. Nagda, Gurin, and Lopez (2003) indicated that classroom discussions, debriefings about experiential learning activities, and keeping a journal were effective methods for self-reflection and increasing understanding of individuals who are different from oneself. As a consequence, instructors using experiential learning activities expect students to critically and emotionally analyze information presented, using self-reflection and awareness (Achenbach & Arthur, 2002; Nagda et al., 2003). Classroom discussions, small group discussions, and journal entries are all ways to further expand and process experiential learning activities (Arthur & Achenbach, 2002). Using popular films in counselor education, including but not limited to multiculturalism and diversity, is a common experiential teaching method advocated in the literature (Koch & Dollarhide, 2000; Pinterits & Atkinson, 1998; Tyler & Guth, 1999).

This article specifically addresses the use of the film *Crash* (Haggis, 2004) in a master's-level multicultural counseling course. This film, set in present-day Los Angeles, presents a series of interconnected narratives over a 24-hour period in which the lives and events of economically, religiously, racially, and ethnically diverse characters overlap and "crash" into one another. We have used this film to elicit counseling students' self-awareness regarding diversity and cultural issues. Although the subject matter and personal/cultural discomfort depicted in *Crash* are intense and somewhat visceral at times, we believe that the use of this film in counselor education can serve as a starting point for increased multicultural counseling competence.

Supporting the Use of Popular Films in Multicultural Counselor Education

The use of popular films in counselor education is not a new practice (Gladstein & Feldstein, 1983), and recent literature in the profession provides guidelines for using popular films with a variety of subject matter, such as ethics, psychopathology and diagnosis, group work, and diversity awareness and skill building (Chambliss & Magakis, 1996; Koch & Dollarhide, 2000; Pinterits & Atkinson, 1998). Although experiential learning activities can challenge and change students' current self-awareness, knowledge of others, and their clinical skills, there is inherently some psychological risk involved in this transformational process, which can elicit students' negative and defensive reactions about themselves and diverse others (Arthur & Achenbach, 2002; Fier & Ramsey, 2005). Furthermore, counseling students reported that they "gained valuable knowledge and awareness" (Hays, Dean, & Chang, 2007 p. 322) from the use of experiential activities, including film, used in multicultural counseling courses (D. Hays, personal communication, November 27, 2007).

Pinterits and Atkinson (1998) specifically recommended the use of popular films that emphasize diversity and multicultural issues in multicultural counselor education. They acknowledged that "viewing popular films dealing with diversity issues and participating in

subsequent discussion . . . can greatly increase [counselor trainee] sensitivity towards the experiences of various minority groups" (p. 205), which can be attributed to the emotional reactions these types of films create. Pinterits and Atkinson also indicated that viewing these types of films in a classroom could stimulate, in a safe forum, increased awareness and knowledge of potentially controversial material.

Tyler and Guth (1999) highlighted the benefits of using popular media to convey controversial information, while simultaneously encouraging students to draw on their own experiences with diversity issues. Because *Crash* presents the interwoven narratives of several ethnically, racially, economically, and religiously diverse characters in a metaphorical and vivid manner, it is the type of movie that can elicit and encourage classroom discussions on controversial issues related to race relations in the United States. Its use can also alert counseling students to the potential presenting issues of future clients from diverse backgrounds.

Films like *Crash* have the potential to help the viewer reach what Freire (1970) termed *critical consciousness*. According to Freire (1970), critical consciousness is achieved when individuals begin to consider the historical, geographical, sociological, psychological, and cultural contexts behind the experiences of the oppressed and marginalized. Critical consciousness for helping professionals is a two-sided process: It is equally important to consider the contexts of their own experiences in addition to the contexts of oppressed or marginalized individuals (Freire, 1970). Furthermore, for critical consciousness to occur, the individual must make an effort to link action with reflection, or what Freire called *praxis*. Although the action Freire (1970) speaks of emphasizes working with marginalized populations in their homes, places of work, schools, community centers, and so forth, it is possible to attain critical consciousness through experiential learning activities (Nagda et al., 2003). Therefore, viewing *Crash* can be considered the "action" of which both Freire (1970) and Kolb (1984) wrote.

Reflections for Using *Crash* as an Experiential Learning Activity

Crash can be a difficult, harsh, jarring movie to watch because of its controversial subject matter (race relations), violence, and vulgar language (Ebert, 2005). Despite these concerns, this small film (production budget of \$6.5 million) has generated \$100 million worldwide in box office revenue; it also received the 2005 Academy Award for Best Picture (Box Office Mojo, n.d.). It was lauded as a well-acted, well-scripted film that had the potential to challenge viewers to consider their own biases and stereotypes so as to gain a greater understanding of those ethnically and racially different from themselves (Ebert, 2005).

The *ACA Code of Ethics* (American Counseling Association, 2005) stipulates that counselor educators be aware of the possible challenges when using innovative techniques, such as experiential learning activities, to facilitate student learning and the enhancement of multicultural competence (Standard F.6.f.; see also Fier & Ramsey, 2005).

When implementing an experiential learning activity, such as the use of *Crash* in a classroom setting, the counselor educator should ensure that the activity has a well-defined purpose and can be directly linked to the development of specific multicultural competencies (Arthur & Achenbach, 2002). Furthermore, counselor educators using *Crash* should inform students of the potential risks (e.g., increased levels of discomfort associated with self-awareness; anger, frustration, or sadness related to the depiction of certain characters' narratives and how they may coincide with the actual experiences of diverse individuals or future clients) of the activity prior to their participation (Fier & Ramsey, 2005). Because a film such as *Crash* can compel students to share their self-awareness, preconceived stereotypes, misgivings, or reactions in an open forum, counselor educators must make certain that students understand, prior to viewing the film, the reasons for this activity and the intended outcomes. Furthermore, students should be made aware of potential risks posed, because experiential activities could lead to heightened and deeper self-awareness that the counselor-in-training may need time to process. Counselor educators, therefore, should provide ample opportunity for debriefing following such an activity to ensure student well-being (Fier & Ramsey, 2005).

Instructional Procedures

The film *Crash* is used (by the first author) as part of the curriculum in a multicultural counseling course. This course is offered to all 1st-year master's-level counseling students in their first 15-week semester of required course work in our CACREP-accredited program. The course is offered once every academic year, and the class meets weekly for approximately 2.5 clock hours. An average of 33 students have enrolled in the course each academic year. Students are required to attend six group process sessions, each lasting 75 minutes, wherein the students in the class are divided into groups of four or five. Doctoral students serving as teaching assistants facilitate these process groups. The goal of these process groups is to provide master's-level students with a less structured and less public forum to encourage self-awareness and self-exploration, as well as provide students with the opportunity to have more in-depth discussions about multicultural issues.

Since the fall 2006 semester, *Crash* has been shown in its entirety during the first session of the multicultural counseling course. Traditionally, the first class session was devoted to reviewing the syllabus, conducting an ice-breaker activity, and defining common terms in the multicultural counseling literature (e.g., *race*, *ethnicity*, *multicultural counseling competence*, *assimilation*, *acculturation*). The first class session is now devoted to a 30-minute syllabus review and the full viewing of *Crash*.

Before introducing the film, students are asked if they have already seen *Crash*. The film is then briefly described, students are alerted to the intense nature of certain scenes and graphic language, and an explanation is given for viewing the film in a classroom setting. For example, students are told that the volatility of race relations in the

United States has an impact on the experiences of all individuals, including those of the students' future clients. The instructor informs students that the film depicts characters interacting concurrently who are from different cultural/racial/ethnic backgrounds and who will serve as case studies in future class discussions. Finally, students are informed that the film will be discussed at the very end of class, and during the first half of the second class session.

Prior to viewing the film, students are warned of the intense, dramatic nature of some of the subplots and scenes, particularly scenes involving gun violence, drug use, sexual assault, and the tragic and dramatic death of one character in the film. Students also are told that although other characters face peril in certain scenes, there are no other deaths of any characters in the film. The class introduction to the film includes plot details so that students can focus on the cultural conflict and communication patterns (e.g., White male character dismissing affirmative action programs). In addition, students are told of the excessive use of swear words and racist language. Once all of this information has been presented, students are asked if they have comments or questions regarding the film before viewing it.

The film is approximately 105 minutes long, not including the credits at the beginning and end of the movie, and is watched in silence and without interruption from the instructor. After the film is shown, a brief discussion follows. Students are asked for their initial reactions while the instructor writes these on the board, and then a list of five questions for further exploration is distributed (see Appendix A). Students are informed that the questions will serve as the basis for class discussion during the first part of the next class session.

During the second class session, students' reactions to the movie and the five questions presented in the previous week are discussed for approximately 60–90 minutes. The discussion also focuses on the differences between the students' initial reactions to the film and their feelings about it 1 week later, due to possible changes in their reactions after having the opportunity to process it in private and on their own time. In an effort to ascertain students' views of *Crash* in light of course content, the film is discussed in the first small-group process experience, which is conducted during the fourth class session.

Using *Crash* to Meet Multicultural Counseling Training Objectives

The three tenets of multicultural counseling competence—enhancing self-awareness, increasing knowledge of others, and facilitating the development of culturally appropriate counseling skills—serve as the foundation of this multicultural counseling course. We believe that particular scenes in *Crash* demonstrate the tenets of multicultural counseling competence and the course objectives. These scenes challenge students to heighten their self-awareness of the personal attitudes, beliefs, and biases that can have an impact on the development of their multicultural counseling skills. Specific scenes may illustrate the importance of gathering information about clients from

different cultural and ethnic backgrounds and point to the type of counseling skills that are necessary to work effectively with clients from various populations.

One scene in the film exemplifies how (a) individuals may unknowingly hold negative stereotypes toward a specific group and (b) a lack of self-awareness with regard to these stereotypes can lead to potential conflict. Arguably, one of the most powerful scenes in the movie occurs between a young White police officer and an African American hitchhiker. Throughout the film, this young police officer is disgusted by the racist behaviors of a more veteran counterpart, so much so that he requests, and is allowed, to ride alone on his shift. Because of his stance against the unequal treatment of African Americans (and his advocacy on their behalf), this police officer is portrayed as brave, just, and virtuous. However, toward the end of the film and as a result of his interactions with the African American hitchhiker, the qualities and beliefs he appeared to embody are challenged. Specifically, during a conversation in the car, the African American male reaches in his pocket to show something to the young police officer. The police officer, assuming that the hitchhiker is reaching for a weapon, draws his gun, shoots, and kills the passenger. After shooting the hitchhiker, he discovers that the hitchhiker was simply reaching for a good luck charm, similar to one the young officer had on his dashboard.

This particular scene can be jarring for counseling students who, throughout the film, might have identified with the young police officer, or the "good guy." If students identified with this character early on, they must then reflect on their feelings once they learn that he, like other characters, held negative stereotypes toward different groups. This scene challenges counseling students to consider their own stereotypes of members of groups who are different from themselves and how these stereotypes affect their actions. This scene reminds students that, although they may be well-intentioned when working with clients from a different background, there are inherent biases and beliefs that may have an impact on the counseling relationship if they are not addressed and resolved early on in the students' development as counselors (see Sue et al., 2007).

Another scene in *Crash* illustrates the importance of having knowledge about other cultures and how this knowledge can affect communication between individuals. Midway through the film, a Persian owner of a convenience store speaks to a Latino locksmith whom he has contracted to fix the lock on the backdoor of his store. After replacing the lock, the locksmith informs the store owner that he needs to replace the entire door, not just the lock. A disagreement ensues between the store owner and the locksmith regarding what really is needed to fix the broken backdoor. After going back and forth about what needs to be fixed, the store owner comments that the locksmith is trying to "cheat" him; he accuses the locksmith of working in conjunction with a friend who fixes doors so that they can get more money. The locksmith tries repeatedly to explain to the store owner that he has no friends in that line of work and that the door needs to

be replaced. Both men become frustrated by the breakdown in communication and the underlying tension, and the locksmith eventually throws away the sales ticket and leaves without receiving payment for his services. As he is leaving, the store owner screams at him to come back and fix the lock.

This scene represents the obstacles that exist when persons are not knowledgeable about different cultures, and more specifically, when one or more individuals use stereotypes to frame their conversations and expectations of those individuals. In this particular case, the store owner held stereotypical views about Latinos, which prevented him from understanding what the locksmith was trying to say. Similarly, the locksmith probably had limited knowledge about the ethnicity of the store owner and about his worldview and experiences. Therefore, lack of mutual and correct knowledge about the other led to conflict between the characters.

Because developing culturally appropriate counseling skills is the third component of multicultural counseling competence (Arredondo, 1999), these two scenes can be used as prompts to encourage counseling students to develop and share possible interventions. For example, an instructor can ask students to consider their own level of self-awareness related to African Americans or another group of individuals who are different from them. Students can then be asked to consider how their feelings toward particular groups might manifest in sessions as countertransference and negative assumptions. Finally, students can explore the benefits and difficulty of being transparent about their feelings with clients from a particular diverse group, as well as how they would convey their transparency to these clients. In this case, transparency and self-disclosure are the skills being discussed and practiced to assist students in learning to establish rapport and acknowledge immediacy.

With regard to gaining more skills, instructors can ask students to consider the type of open- and closed-ended questions they would ask within a cultural context to gather necessary cultural information from clients—the type of information that might have mitigated the tension between the Persian store owner and the Latino locksmith in the film. Counseling students can also discuss how they would react to a culturally different client who confronted them along racial or ethnic lines, similar to the store owner's insult toward the Latino locksmith. Students could assemble in pairs to role-play a situation wherein a client uses a racial, ethnic, or gender stereotype to categorize (and insult) a counselor's tendencies or actions, and then the counselor is challenged to respond directly and respectfully to the stereotype.

Discussion of Teaching Format and Style

The first author has shown *Crash* in the first class session because he believes it benefits students to confront their feelings toward the influence of racial/ethnic conflicts on U.S. communities and the counseling profession. The film can be shown in subsequent class sessions, although it is not advised to show the film late in the semester

because there may not be enough time to process the film in the class. Showing the film early is one way to focus on and emphasize critical consciousness (Freire, 1973) throughout the semester and establishes the precedent of addressing directly difficult and controversial topics in cross-cultural relations. The timing of the film also encourages students to consider diverse client populations, while exploring their personal opinions, feelings, and values related to others. Finally, viewing *Crash* in the first class session provides an introduction to a variety of multicultural counseling topics that are regularly revisited throughout the semester.

We have learned that establishing a supportive and safe classroom in the first class session is essential. Doing so has included acknowledging how overwhelmed some students might be in their first semester of graduate school, letting students know that they are free to meet with the instructor outside of class to discuss class topics, and the instructor disclosing his initial apprehension about some of the topics discussed when he was a student in a multicultural counseling course. We realize how difficult it is to ensure that all students will feel comfortable on the first day of class, especially when combined with viewing an emotionally intense film such as *Crash*. For this reason, carefully introducing the film is crucial to the establishment of a safe class environment. Consequently, the instructor continues to consider better, more detailed methods and information to share with students prior to showing the film (e.g., providing students a written synopsis of the movie, clearly explaining its use in this particular course, and outlining several of the dramatic scenes). Instructors of multicultural counseling courses using experiential teaching methods must intentionally model a safe and supportive environment by providing ample opportunities to engage students in honest and respectful discussions. Instructors must be prepared for possible negative reactions from students and be willing to clearly justify their use of a film such as *Crash* in the first class session.

We recommend that counselor educators who decide to use *Crash* in a multicultural counseling course view the film at least twice before showing it to students. The first viewing should be used to develop a general impression of the film, derive key points for class discussions, and record personal reactions to the film. For the second viewing, the counselor educator should identify specific scenes that may be useful for discussing certain cultural topics and issues such as stereotypes, discrimination among marginalized groups, how those with power and privilege exert their control over individuals and groups with less power, and worldviews. Essentially, a thorough review of the film, combined with a detailed teaching procedure, is key to successfully integrating *Crash* into multicultural counselor education.

Evaluating *Crash* as an Experiential Learning Activity

Institutional Review Board approval from our university was granted in order to evaluate the effectiveness of using *Crash* as an experiential activity, using students' standard evaluations of instruc-

tion as well as responses to semistructured interview questions with select students. Standard evaluations of instruction used at our university were collected from 31 students enrolled in the fall 2006 course. Although this measure did not ask specifically about *Crash*, responses to three questions were reviewed for any mention of student reactions to *Crash*: "What did the instructor do well?" "What could the instructor do better?" and "How might the instructor do this?" Content analysis of all responses to these questions was performed using single sentences as units of data (Denzin & Lincoln, 2005), with the purpose of establishing themes related to the use of *Crash* as an experiential learning activity. Content analysis generated three general themes related to the use of the film: the appropriate use of technology, the use of non-traditional teaching methods aside from lecturing, and the use of experiential exercises to elicit class discussion. Specific references to *Crash* included comments about the film contributing to as well as hindering class discussion. For example, one student indicated that creative methods, such as watching *Crash* in class, helped this student think about the cultural context of communication: "It [*Crash*] helped us to really 'get' the material and facilitated great discussions about culture." Another student with a favorable impression of using *Crash* in the multicultural counseling course indicated that "presenting information in a variety of mediums" such as film contributed to an "enjoyable class." A different student, on the other hand, described the use of the film as distracting and that it encouraged "tangents in class discussion" instead of "keeping things on track." The general and specific themes generated by the end-of-course evaluations led us to develop and initiate a more *Crash*-specific evaluative, semistructured interview.

Following the fall 2006 course, the instructor invited five students from the course to participate in a semistructured interview related to the film and its use in the multicultural counseling course. The five students were selected because of their high level of class participation in the course. The purpose of the interviews was to learn of their recommendations for improving the use of *Crash* as an experiential learning activity in subsequent multicultural course offerings.

Information culled from individual interviews with former students was grouped into two categories: reactions to the use of *Crash* and suggestions for future use. All five students alluded to the importance of having ample time to discuss the film in class as well as in the small group process. One student in particular indicated, "We could have spent many more classes with the focus being on counseling diverse populations and relating all the material back to *Crash*." Most of the reactions to *Crash* were positive, and four of the five former students interviewed indicated that they benefited from the exploratory and challenging nature of the film. One of these four respondents shared that she appreciated how the film prepared her classmates and her for discussing difficult topics throughout the semester:

This movie set the tone for the rest of the class by showing "real" portrayals of racism and prejudice and consequences. It also showed how complex racism can be, how those with good intentions may still harbor prejudices.

One of the five students indicated that the film was too intense and somewhat unrealistic:

I thought *Crash* seemed very unrealistic. It was so in-your-face that it just made me mad and almost not want to get anything out of it. I felt I could have gotten just as much out of something less overt.

This student, therefore, recommended that the film not be used or that an alternative assignment be presented during the introduction to the film. The four other students recommended that the film be used in future multicultural counseling course offerings, and they predicted that most students would appreciate the use of a popular film to explore personal feelings of contemporary U.S. race relations.

In response to the feedback provided by the five former students and the comments of students on the standard course evaluations, we have developed an evaluation form for students to complete on the use of *Crash* in a multicultural counseling course (see Appendix B). We have also introduced an alternate assignment for students who do not wish to view the film *Crash* on the first day of class. This optional assignment requires students to select for viewing a culturally or diversity-related film, obtain approval by the instructor, and then respond via e-mail to five questions similar to those posed to students who viewed *Crash*.

Implications and Considerations for Multicultural Counselor Education

Student evaluations and a review of the literature indicate that the use of *Crash* in a multicultural counseling course can be a useful experiential learning activity. Although the film can be offensive to some (e.g., the insulting and crude language) and disturbing to others (e.g., violence toward others), the film can be integrated into a multicultural counseling course if adequate time is allotted for discussion and if the instructor is properly prepared and provides appropriate guidance during the presentation. We believe that the film succeeds in getting students to think about religions, races, ethnicities, and social classes that are different from their own. The use of *Crash* also presents specific implications and research possibilities for multicultural counselor education.

There is clearly a need for more research on the use of experiential learning activities (e.g., film) in multicultural counseling courses. Teacher education can provide a foundation for how this research can be conducted (see Spalding, Savage, & Garcia, 2007) and the major tenets of experiential activities in preservice preparation and professional development (see Barrett, 1993; Grant & Sleeter, 1987). Of particular interest is how the reactions to *Crash* (and other experiential learning activities) of counseling students and

professionals in more rural, racially homogenous communities differ from those of their urban peers in racially heterogeneous communities. Clearly, there is a need to determine the appropriateness of using films such as *Crash* in the professional development of mental health specialists.

In addition to enhancing class discussion and increasing self-awareness, *Crash* could be incorporated in a graduate counseling course or in a professional development setting to achieve a variety of objectives. For example, students could be asked to debunk the stereotypes perpetuated by the characters in the film by reviewing the counseling literature. Counselor educators using this film in a class or workshop setting could also ask students and participants for a short, written reaction to the film. Longer essays combining racial identity theories or counseling theories and the experiences of characters in the film could be presented to counseling students as well. Students in the multicultural counseling course could be assigned to write a case conceptualization of a character in *Crash* (using appropriate counseling theories and diagnostic techniques), presuming that one of the characters in the film was their client. It would also be possible for counselor educators using *Crash* to find and show segments of the film to illustrate the detrimental impact of stereotypes or the influence of language barriers on miscommunication and conflict. Although our preference is still to show the film in one class session, it is also possible to assign students to view the film outside of class. This option could be beneficial if there are instructional time constraints and if some students believe that film viewing is a private, in-home event.

Most pertinent to multicultural counselor education is the relationship between viewing *Crash* and potential clinical experiences with clients. We have emphasized to students:

It is not that your communication style and level of conflict with diverse clients will resemble events between characters in the film; rather, it is that the reasons behind diverse clients' presenting clinical issues may be similar to the conversations, events, circumstances, and experiences of the characters in *Crash*.

This point can be used as a foundation for further thoughts and questions related to determining culturally appropriate counseling theories, techniques, objectives, and goals for a diverse clientele. Establishing appropriate theories and clinical objectives can, in turn, become the focus of additional assignments or exam questions. To this end, *Crash* provides counseling students and professionals with an opportunity to consider what some future clients may be struggling with and how these experiences and challenges can influence their future clients' worldviews. Although the film is a stylized, sensational, and somewhat troubling portrayal of race/ethnic relations and cross-cultural communication in the United States, it does challenge preservice counselors and mental health providers to consider, "I wonder what I would do and how I would react if a client with these concerns and experiences walked into my office."

References

- Achenbach, K., & Arthur, N. (2002). Experiential learning: Bridging theory to practice in multicultural counseling. *Guidance and Counseling*, 17, 39-45.
- American Counseling Association. (2005). *ACA code of ethics*. Alexandria, VA: Author.
- Arredondo, P. (1999). Multicultural counseling competencies as tools to address oppression and racism. *Journal of Counseling & Development*, 77, 102-108.
- Arthur, N., & Achenbach, K. (2002). Developing multicultural counseling competencies through experiential learning. *Counselor Education and Supervision*, 42, 2-14.
- Barrett, M. B. (1993). Preparation for cultural diversity: Experiential strategies for educators. *Equity and Excellence in Education*, 26, 19-26.
- Box Office Mojo. (n.d.). [Summary of box office information related to *Crash*]. Retrieved September 1, 2007, from <http://www.boxofficemojo.com/movies/?id=crash05.htm>
- Chambliss, C., & Magakis, G. (1996). *Videotapes for use in teaching psychopathology*. (ERIC Document Reproduction Service No. ED 395 243)
- Council for the Accreditation of Counseling and Related Educational Programs. (2001). *CACREP accreditation manual*. Alexandria, VA: Author.
- Denzin, N. K., & Lincoln, Y. S. (2005). *The SAGE handbook of qualitative research* (3rd ed.). Thousand Oaks, CA: Sage.
- Ebert, R. (2005, May 5). *Crash* [Review of the motion picture *Crash*]. Retrieved September 1, 2007, from <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20050505/REVIEWS/50502001/1023>
- Epstein, S. (1994). Integration of the cognitive and the psychodynamic unconscious. *American Psychologist*, 49, 709-724.
- Fier, E. B., & Ramsey, M. (2005). Ethical challenges in the teaching of multicultural course work. *Journal of Multicultural Counseling and Development*, 33, 95-107.
- Freire, P. (1970). *Pedagogy of the oppressed*. New York: Continuum.
- Freire, P. (1973). *Education for critical consciousness*. New York: Continuum.
- Gladstein, G. A., & Feldstein, J. C. (1983). Using film to increase counselor empathic experiences. *Counselor Education and Supervision*, 23, 125-131.
- Grant, C., & Sleeter, C. (1987). An analysis of multicultural education in the United States. *Harvard Educational Review*, 57, 421-443.
- Haggis, P. (Director). (2004). *Crash* [Motion picture]. United States: Bob Yari Productions-Dej Productions-Lions Gate Films.
- Hays, D. G., Dean, J. K., & Chang, C. Y. (2007). Addressing privilege and oppression in counselor training and practice: A qualitative analysis. *Journal of Counseling & Development*, 85, 317-324.
- Hill, N. R. (2003). Promoting and celebrating multicultural competence in counselor trainees. *Counselor Education and Supervision*, 43, 39-51.
- Koch, G., & Dollarhide, C. T. (2000). Using a popular film in counselor education: *Good Will Hunting* as a teaching tool. *Counselor Education and Supervision*, 39, 203-210.
- Kolb, D. A. (1984). *Experiential learning: Experience as the source of learning and development*. New York: Prentice Hall.
- Nagda, B. R. A., Gurin, P., & Lopez, G. E. (2003). Transformative pedagogy for democracy and social justice. *Race, Ethnicity and Education*, 6, 166-191.
- Pinterits, E. J., & Atkinson, D. R. (1998). The diversity video forum: An adjunct to diversity sensitivity training in the classroom. *Counselor Education and Supervision*, 37, 203-212.
- Spalding, E., Savage, T., & Garcia, J. (2007). The March of Remembrance and Hope: Teaching and learning about diversity and social justice through the Holocaust. *Teachers College Record*, 109, 1423-1456.
- Stadler, H. A., Suh, S., Cobia, D. C., Middleton, R. A., & Carney, J. S. (2006). Reimagining counselor education with diversity as a core value. *Counselor Education and Supervision*, 45, 193-206.
- Sue, D. W., Capodilupo, C. M., Torina, G. C., Bucceri, J. M., Holder, A. M. B., Nadal, K. L., & Esquilin, M. (2007). Racial microaggressions in everyday life: Implications for clinical practice. *American Psychologist*, 62, 271-286.

APPENDIX A

***Crash* as It Relates to the Meaning of Culture**

1. Think about your definition of the word *culture*. How many different *cultures* were depicted in *Crash*? More important, what were some examples of "culture crashes" depicted in the film?
2. What are the impacts of culture crashes on the characters in the film? Think of ancillary characters, too, and not just the main ones.
3. What are some of the social, political, economic, and contextual reasons for culture crashes as they occur in the film and how they relate to your own experiences?
4. Now, think about any of these characters as potential clients. What kinds of individual factors would you take into consideration as you prepare to work with these clients?
5. Finally, how do you think your gender/race/ethnicity/religion/sexual orientation/ability level/economic status/age might impact the identity development of prospective clients?

APPENDIX B

The Use of the *Crash* Questionnaire

1. On a scale from 1 to 10, with 10 being the most relevant, how would you rate the relevance of using *Crash* to the contents of the multicultural counseling course?
2. On a scale from 1 to 10, with 10 being the most helpful, how helpful did you find the contents of *Crash* to be to your multicultural counseling competence?
3. What are the three things you found most helpful/beneficial about *Crash*?
4. What are the three things you found least helpful/negative about *Crash*?
Please indicate your level of agreement (*definitely agree, somewhat agree, somewhat disagree, or definitely disagree*) with the following statement: "The benefits of viewing and discussing *Crash* in class outweighed the negative qualities of the film."
5. Please share any suggestions you have regarding how to improve the use of *Crash* in future offerings of the multicultural counseling course.



COPYRIGHT INFORMATION

TITLE:

SOURCE: Counselor Education and Supervision 47 no4 Je 2008

PAGE(S): 264-76

The magazine publisher is the copyright holder of this article and it is reproduced with permission. Further reproduction of this article in violation of the copyright is prohibited.